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RAY LEWIS

Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

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January 9th, 1937

HANDSOME INCOMES



THE report of the Treasury Department of the United States, as presented to Congress, revealed figures showing, that the captains of Industry and

list of salaries per annum.

The House of Representatives Ways and Means Committee, in answering questions directed to it, delivered some startling figures. Salaries exceeding \$15,000 yearly were listed.

William Randolph Hearst, publisher and financial backer of Cosmopolitan productions, and holding other film interests, was at the head of the poll with pay cheques delivered to him of \$500,000 yearly.

Mae West's, "Come up and see me some time" fame has pyramided this star's yearly salary until her pay envelope for 1935 totaled, \$480,833, a close second to Mr. Hearst, and heading the list for all film stars.

The late Will Rogers earned \$250,000; Fred Astaire who has danced himself into a world popularity, drew \$127,875 for his dancing feet or feat, choose your vowels, in 1935.

Charlie Chaplin's salary draw was listed as \$260,000; Ginger Rogers of Astaire-Rogers dancing team fame drew \$74,483; Katharine Hepburn came in for \$121,572; Bing Crosby in the top line with \$318,907 (we would croon too for so much m-o-o-o-n-e-y).

Marlene Deitrich of exotic beauty, not overlooking a pair of legs, pardon me limbs, which even a Mistinguette would envy, received \$368,000, while Joe E. Brown who has a stretch of mouth as long as a giraffe when necking another giraffe across the palmy way, drew \$173,438. Some mouthful!

Other film stars who received enough shekels to keep a dozen wolves away from their door

were, Stan Laurel whose salary was \$156,266; Oliver Hardy who received \$85,316.

Among the financial magnates, the figures revealed in the report state, that B. D. Miller, president of the Woolworth Company, responsible for the trade slogan, "brother can you spare a dime" to buy merchandise, received an annual remuneration for his services in 1935 of \$309,880; Arthur C. Dorrance, president of the Campbell Soup Co.; reveals that to be in the soup means to be in the swim with an annual pay of \$118,750.

Alfred P. Sloan, Jr., president of General Motors Corp. received \$374,505 to the tune of merrily we roll along with no skid.

Wm. S. Knudsen, executive vice-president and director received \$325,869, while ten other officers of General Motors received more than \$200,000 each for their annual pay.

The Ford Motor Company's president, Edsel Ford received \$100,376; Walter P. Chrysler, Chairman of the Chrysler Corp. received \$185,543; and Myron C. Taylor, chairman of the Board of United States Steel Corp. received \$166,786.

Blanche Green, president of the Spencer Corset Company Inc. is one of the highest paid women executives, her pay envelope was \$57,629, which inspires us to remark even without a corset it's a good figure.

In presenting these fortunes in annual wages, we are reminded of what Bobbie Burns has written, "If happiness hae not her seat and centre in the breast, We may be wise or rich or great, But never can be blest".



RAY



RAY LEWIS

PRESENTS

THERE is so much doing that I am in a whirl and would love to publish a hundred page Ray Presents, in order to get all that I would like to present, in the Digest.

However, for what space I have, let me be truly grateful. So here goes! One great event in Toronto was the appearance of Igor Stravinsky, the world's greatest living composer, who came as a guest artist of the Toronto Symphony Orchestra, Massey Hall, Tuesday, January 5th, conducting his own compositions, "Petroushka" and "The Firefly".

The house was nearly a capacity one, and Toronto for once let itself go emotionally, for they gave the great little man, little in stature only, such an ovation as he will never forget.

Following the concert, your own Ray Lewis gave a reception in his honor at the Roof Garden of the Royal York Hotel, where four hundred of Toronto's prominent citizens assembled to pay homage to Stravinsky.

Prior to the Stravinsky concert, the composer was generously interviewed by the press, and in several of his interviews he gave Motion Pictures and its stars, one great Beeg Boost—particularly Edward G. Robinson.

At the Royal Alexandra, Monday, Tuesday and Wednesday, was "Pride and Prejudice", a dramatization of Jane Austen's masterful novel. Helen Jerome is the dramatist responsible for getting so much dramatic value into the play. It proved one of the dramatic treats of the season, and the play suggests musical-comedy screen possibilities of A. 1 order.

By the way, Mr. Conness, who played an important lead in this play of many characterizations, is the same Mr. Conness who years ago founded the Conness-Till Motion Picture Company here in Toronto, and which introduced Clara Whipple as leading lady, and as star, Edward G. Robbins, in its Canadian-made pictures, among which was "The King's Highway" of silent fame. Mr. Conness was the producer.

At the Uptown, "Lloyds of London", which is being talked about as a new Fox "Cavalcade" had its Toronto premiere, and broke all opening day records for this house. At Loew's, Eleanor Powell, whom "Jay L" refers to as "Queen of Taps", appeared in the superlative production, "Born To Dance".

Then there is a lady-mayor at Webbwood, Ont., the only lady-mayor in Canada, who objects to being placed in the same listing as Mrs. Wallis Simpson.

There is the battle between Elaine and John, of Barrymore romance fame — in truth a battle of the sexes — following which a legal judgment executed deprives Barrymore of salary, and a few more et ceteras.

In the Forest Hill district, a very good class residential district, suburbs of Toronto, recently pepped up with its Village Motion Picture Theatre, a proposed by-law aims to give police "greater authority to penalize anyone who caused or permitted any disturbance by screaming, swearing, singing, playing radios or musical instruments".

An unhappy news item is the passing away of Mr. M. H. Ludwig, senior member of the law firm of Ludwig, Shuyler and Fisher. The late Mr. Ludwig was well-known to our Film Trade and throughout Canada. His standing in the legal profession was of the highest order. My personal knowledge of him, his sense of honor and justice, inspires me to join my tribute to many which came from distinguished members of the legal profession. His death takes from Toronto one of its most outstanding citizens.

Of importance to exhibitors throughout Canada is the recent decision handed down by the Commissioner's Appeal Board, appointed to hear evidence in connection with Canadian Performing Right Society fees. The fees for 1937 have now been fixed by the government, and no further complaints or disputes will be heard by the Board until 1938, when the tariff of fees will again be decided upon.

Theatre tariffs for 1937 are as follows.
Minimum fee—\$10.00.

1600 seats and over—15 cents per seat per annum.

801 seats to 1599 seats—12 cents per seat per annum.

800 seats and under—10 cents per seat per annum.

800 seats and under, operating three days or less per week—3 cents per seat per annum.

Fees must be paid in advance, but where the fee is \$40.00 or over per annum, it may be paid quarterly or half-yearly in advance.

Overdue fees, after 60 days will carry a penalty of 10%.

IN next week's issue there will be a full report covering the matter. What is of most importance is that the fees which the Canadian Performing Right Society may charge, are fees as regulated by the Government. The Digest viewpoint, in connection with the entire issue involved, dates back to the very inception

(Continued on Page 8)

Labor Asks Penalty for Ontario Firms Interfering with Employee Organizations

Radio Film Digest

by JAMES LEWIS SMITH

THE Radio poll conducted by Fame, for 1936, is completed, and several outstanding features marked the results of the poll. The Motion Picture Industry played an all-important role in almost every field canvassed. In the Open Champion Class, six out of the first ten winners were also movie stars, and a seventh, Rudy Vallee, has appeared on the Screen as well. In this class the standing of the first ten was as follows: Jack Benny, Fred Allen, Rudy Vallee, Helen Hayes, Eddie Cantor, Bob Burns, Bing Crosby, Fred Astaire, Jessica Dragonette and President Franklin Delano Roosevelt, the latter, whose Fireside Chats did much to make him the popular figure he is.

Besides winning the Open Champion Class, Jack Benny, star of the Jello Program, also headed the polls in the individual comedian and the comedy program classes, thus giving the inimitable "Buck" Benny, triple honors; a remarkable record. Another Benny-ite, Don Wilson, won the award as the most popular announcer, with Harry Von Zell, Milton Cross, David Ross, and Jimmy Wallington following Wilson in that order. Among the commentators, our own favorite, Boake Carter, finished first, closely followed by Edwin C. Hill, Lowell Thomas, and H. V. Kaltenborn.

In the Musical Program Class, three classical hours headed the list, General Motors Concerts, Ford Sunday Evening Hour and the New York Philharmonic. These were followed by the Chesterfield Cigarette Program (Andre Kostantentz), The Ford Program (Fred Waring) and the Cities Service Hour (Rosario Bourdon).

Male Vocalists Class was headed by two movie stars, Nelson Eddy and Bing Crosby. After these came Nino Martini—now also a movie star—Richard Crooks, Lanny Ross, Lawrence Tibbett, and the Jello Program vocalist, Kenny Baker. Feminine Vocalists honors were won by Jessica Dragonette, Lily Pons, the latter whose picture "That Girl From Paris" (RKO Radio) is being widely hailed by critics everywhere; Francis Langford, appearing in M-G-M's "Born To Dance", and Kate Smith.

Most effective film stars regularly heard on Radio were Bing Crosby, Dick Powell, Charles Butterworth, Fred Astaire, Helen Hayes, Edward Everett Horton and Leslie Howard, and the most outstanding Radio-Film programs were the Lux Radio Theatre, Hollywood Hotel (Campbell Soup), Fred Astaire (Packard), Kraft Music Hall, CBS Radio Theatre, and Hollywood Gossip with Jimmy Fidler.

One surprising feature of the poll was the poor showing of the Major Bowes Amateur Hour, which placed way down the list of Open Champions. Apparently the amateur has had his day, but even those, who like this columnist, never cared for the program, will have to admit that it did a great deal to stimulate interest in the arts of singing, dancing, and instrumentalism.

* * *

LAST week we mentioned the Molle Shaving Cream Program as our personal nomination for one of the most interesting programs on the air. Just in case some of you have not, as yet, heard the Molle Program, let us explain that it consists of interviewing the man-and-woman-in-the-street. One or two, we're not quite sure which, microphones are placed at some busy intersection in Manhattan, and the two announcers, Parks Johnson and Wallace Butterworth, choose people from the crowd around the mikes, and proceed

to ask them a number of questions, some of which seem ridiculously simple, others most pertinent and difficult. An alarm clock goes off at some time during the program, and whichever person is being interviewed when the alarm rings, receives five dollars. All persons interviewed receive a generous sample of Molle Shaving Cream, as a reward for their efforts. The program is called "The Voice of the People", and is one program that is well worth listening to. Program is heard Tuesday evenings, 9 P.M. EST., over the NBC networks.

* * *

ON December 26th, the Radio Corporation of America inaugurated the season's broadcasts of the Metropolitan Opera, with a between-the-acts talk by Mr. David Sarnoff, head of RCA and a director of the Met. Mr. Sarnoff, in dedicating the program told the Radio listeners that insomuch as they "who are behind the scenes in Radio" enjoyed the program so much themselves, he felt sure that the vast Radio audience must also enjoy it, for when the host and hostess of a party find it entertaining, it usually means that the party is a success with everyone.

"Music," said Mr. Sarnoff, "is the great international language, and Radio—carrying it around the world on wings of ether—is the greatest patron the noble art of music has ever had."

* * *

LAST evening, Friday, January 8th, the Hollywood Hotel presented Deanna Durbin in a condensed version of the Universal production, "Three Smart Girls", with Alice Brady, Charles Winniger and Binnie Barnes. Musical portions of the program were introduced by the M.C., Dick Powell, and the singing of Frances Langford, Igor Gorin and Toronto's own Anne Jamison, were heard. Orchestra, as usual, was under the direction of Raymond Paige.

* * *

THE Lux Radio Theatre will present Claudette Colbert and Fred MacMurray in the Radio adaptation of their screen success, "The Gilded Lily", on the broadcast Monday night, January 11th, over the Columbia network. Time: 9.00 to 10.00 P.M. EST. Cecil B. DeMille, director of the series, will be heard between the acts.



Deanna Durbin, lovely Universal Pictures star, appearing in "Three Smart Girls", and who is heard on the Eddie Cantor program every Sunday. Time 8.30 P.M. EST., over the CBS. Sponsor: Texas Oil Co.

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Digest Reviews and Previews

"Three Smart Girls"

Universal



"Jay L."

HATS off to the New Universal for some really grand entertainment in their production, "Three Smart Girls", previewed in the Universal screening room. After the tremendous build-up for Deanna Durbin that your Editor gave me, I expected anything from a genius to one of those "je ne sais quoi", but I am happy to say that Miss Lewis' extravagant praise for this young lady whom she met in New York, was certainly not exaggerated. Deanna has a freshness that is most unique in motion picture actresses, and a beauty that many an older woman would give their right hand to possess. Besides her material beauty, there is Deanna's voice, which is a thing to sit and wonder at, so lovely is it. Her quality and tone, and the range of her voice are amazing in a child of that age, for she is only fourteen years old. In addition to all the qualities listed above, Deanna is a clever little actress, and this columnist for one predicts a brilliant future for the youngster.

As a picture—forgetting, for a moment, the young starlet—"Three Smart Girls" has everything. The story is of little importance, but it does add a new angle to the old triangle. Associate Producer Joseph Pasternak and Director Henry Koster have imbued the picture with some smart dialogue, good music, splendid comedy, beautiful sets, and above all, brilliant direction. The result spells Box Office in any language.

THE story, briefly, tells of the efforts of three young girls, approximately, 14, 18 and 20 years of age, to break up the romance between their wealthy father, Charles Winniger, and a beauteous gold-digger, Binnie Barnes, and to bring about a reconciliation between their divorced parents. The girls enlist the aid of their father's secretary, John King, with whom the eldest of the girls, Nan Grey, falls in love, and with his help they work out a plan of action.

The plan is to introduce to Binnie Barnes a friend of King's, Mischa Auer, a penniless Hungarian Count with a weakness for the "bubbly", telling Binnie that Auer has millions. On the night selected for the introduction of Auer to the gold-digger, the Count gets "plastered", and in a mix-up which follows, the girls mistake Ray Milland, a fabulously wealthy Australian Viscount, for the "phoney". Milland proceeds to fall in love with Barbara Reed, the second of the three girls, and due to their keeping a tryst in the park, the plan for luring Binnie away from their father, collapses. As a last resort, Deanna Durbin, the youngest of the "Three Smart Girls", runs away, worrying her father to such an extent that he gives up the idea of the marriage; Milland contrives to get Binnie and her mother on a boat bound for Australia, and Deanna returns to the family hearth.

THE picture is packed full of laughs with Alice Brady as Binnie Barnes' mother, Charles Winniger as the girls' father, and Mischa Auer as the Count, garnishing most of the guffaws. Deanna sings two or three num-

bers during the picture, which alone guarantees its success, while the acting of Ray Milland, John King, Nan Grey, Barbara Reed and Ernest Cossart add immeasurably to the satisfaction of the patrons.

The opening scene is particularly fine, showing Deanna, Barbara Reed and Nan Grey sailing along Lake Como or some other lake in Switzerland, with Deanna singing her heart out. What a voice!

FOR Canadian exhibitors this picture should prove a gold mine. Deanna Durbin, due to her radio popularity, is already a well-known name, and will look good on a marquee. Also don't forget that she is a Canadian, having been born in Winnipeg. "Canada's gift to the Screen and Radio, Deanna Durbin", sounds like a good selling line. Barbara Reed, one of the other girls is also a Canadian. Exhibitors should have no trouble selling this picture.

* * *

Loew's Theatre - Manager Jules Bernstein

"Born To Dance"

Metro-Goldwyn-Mayer



Eleanor Powell, tapdancing star of M-G-M's "Born To Dance".

CHALK up another hit for Leo the Lion, with the best musical we have seen in some time. "Born To Dance" is a worthy successor to that great hit of a year ago, "Broadway Melody of 1936", which introduced Eleanor Powell to the world of film fans as the feminine Fred Astaire. In "Born To Dance", Miss Powell returns for even greater plaud-

its than she received from her previous production, proving herself indubitably the rightful owner of the title, the "Queen of Taps".

"Born To Dance" is a big picture in every way. The cast is big, the story is big, the sets are big, and the appeal is big. M-G-M have built around Miss Powell some spectacular numbers, with Cole Porter supplying the music, a swell romance and some grand comedy. Sid Silvers, last seen as stooge to Jack Benny in "Broadway Melody" played a triple role in the production of this picture. Besides having one of the leading roles, Sid combined with Jack McGowan and Buddy De Sylva in writing the story, and with Jack alone, in adapting the screen play. Roy Del Ruth, famed M-G-M musical-comedy director, was given the assignment of "Born To Dance", and it is to his credit that the picture opens at such a fast clip and never slackens until the curtain rings down.

My favorite actor, James Stewart, has the leading role opposite Miss Powell, and what a swell job he does as the shy, bashful gob, who falls for the lovely Eleanor. In this picture Jimmy sings and dances as well, and he

Luise Rainer Wins Critics Award for Year's Best Performance as Anna Held in "The Great Ziegfeld"

Digest Reviews and Previews

manages to hold his own, in even such celebrated company as that of Eleanor Powell and Francis Langford. Miss Langford sings a couple of the numbers, as only she can do, and that, as you all know, is really "somepin'". Buddy Ebsen, also seen in "Broadway Melody" returns to the screen in this picture, appearing as a gob, a pal of Jimmy Stewart and Sid Silvers, and heart interest opposite Francis Langford. Buddy is perhaps one of the ugliest men on the screen, and one of the most likable. His dancing in "Born To Dance" is "tops". Una Merkel, comedy star with the Southern accent, is seen as Sid Silvers' wife. Virginia Bruce, former star of the Ziegfeld Follies, and seen recently in "The Great Ziegfeld", gives a stand-out performance as Lucy James, musical-comedy star, who falls for sailor-Stewart. Raymond Walburn, whom we will always remember for his Kentucky Colonel in "Broadway Bill", has a good comedy role as the commander of the submarine, on which Stewart, Silvers and Ebsen are members of the crew. Alan Dinehart is cast as the publicity-seeking owner of Virginia Bruce's show, whose yen for getting free space in the papers nearly breaks up the romance between Eleanor and Jimmy.



Eleanor Powell and James Stewart, stars of M-G-M's musical extravaganza, "Born To Dance".

ACCORDING to the plot, Sid Silvers returns home after an absence of four years, having been married for only two days when he joined the Navy, and goes to see his wife, who is secretary at a Lonely Hearts Club. He takes his two pals, Jimmy Stewart and Buddy Ebsen along with him, and at the Club Jimmy meets and falls for Eleanor Powell, a small town girl who is trying to get a job dancing in the big city. As a publicity stunt,

Alan Dinehart arranges for Virginia Bruce to visit the submarine, and when her pet Pekinese falls overboard, Jimmy Stewart rescues the pup. Dinehart decides that it would make swell publicity to make up a romance between Virginia and the gob, and succeeds in garnishing plenty of news space in the tabloids. Jimmy, in return for lending himself to this scheme, gets Dinehart to give Eleanor the job as understudy to Virginia, and when Virginia leaves the show on opening night—all cleverly brought about by Stewart—Dinehart lets Eleanor play the role, and of course the show is a howling success.

The picture contains several specialty bits that are "wows". The best of these is given by Reginald Gardiner doing a burlesque of a frenzied conductor leading an invisible symphony orchestra in a spectacular musical number. The gesticulations are perfect. Another specialty worth mentioning is that of Barnett Parker as the guide in a department store "Honeymoon Cottage". A third specialty is a dance by that celebrated duo, Georges and Jalna.

RAY JUNE'S photography is something to rave about; several shots being outstandingly fine. One which we liked especially, was that of the submarine breaking the surface as it emerged. Whether or not this was a stock shot, we don't know, but whatever it was, it was good. A bow to Alfred Newman also, for his musical direction of the production. Admittedly, with Cole Porter's music he had plenty of material to work on, but nevertheless Newman deserves a special word of praise for his manner of presentation. Dave Gould supervised the dances, and his finale in particular, is one of the best of its kind. The finale will leave you breathless with wonder and amazement, and clamoring for more.

As I understand it, Eleanor Powell introduces 14 types of tap-dancing in this picture, and in each one she seems to excell anything she has done before. In addition to her dancing skill, this talented young lady has good looks and a sparkling personality, plus an ability to act. "What More Can I Say?"

This is the first production assignment for Jack Cummings, since he was elevated to the rank of producer at M-G-M, and if this is a sample of what we can expect in the future, Signor Cummings is a cinch for years to come.

As for selling this picture, exhibitors need have no worry at all; IT WILL SELL ITSELF. The picture has all the elements of good box-office, with a few extras thrown in as a bonus. Our only suggestion is to hire an extra girl to help your cashier, she'll need it!

"Say I."

Walter Huston Gets Award for Best Screen Performance in "Dodsworth"

British Film Digest

*Special to The Digest, from Dennison Thornton,
London Correspondent.*

UP at Elstree the new Amalgamated studios are nearing completion. They are to be opened early in the New Year. Perhaps they will bring back prosperity and fame to Elstree. Not that things are quiet there these days. On the contrary several units are hard at work in the B.I.P. studios. B.I.P. themselves have been unusually active lately. "The Tenth Man", "Sensation" and "The Dominant Sex" are only three of several subjects in their current programme. Buddy Rogers returns shortly to star in "Radio Parade of 1937" and work is due to commence very soon on "Glamorous Night" and "The Star of the Circus". The latter is the screen adaptation of the Ben Hecht-Charles MacArthur play, "Jumbo".

With regard to "Sensation", this should be a thoroughly interesting subject. It is based on a play called "Murder Gang" by George Munro, and tells an exciting story of the adventures of a Fleet Street reporter. George Munro, who is one of the most entertaining journalistic personalities I have ever met, tells me it is partly based on fact. George knows his Fleet Street alright, and if the film is what I think its going to be, it should be pretty meaty entertainment. John Lodge is the star and Brian Desmond Hurst directed. You should watch this fellow Hurst. He has a fine picture-sense and an equally fine sense of the dramatic. He directs with a slick hand and knows just how to give his films movement and pace. His "Sensation" should be very much worth seeing.

* * *

OVER at Ealing, Gracie Fields is making her new picture, "The Show Goes On", for Basil Dean. When she has finished this one Gracie transfers her allegiance to 20th-Century Fox, her ATP contract having expired. She will continue to receive the same fabulous salary—£50,000 (\$250,000) per picture, which makes her the world's highest-paid artiste. The fact that her films are not internationally successful has caused people to wonder how on earth producers can afford to pay her such a huge sum. Yet her pictures make healthy profits from the English market alone. Her popularity in the northern counties is chiefly responsible for this. Up in Lancashire and Yorkshire Gracie is literally worshipped. People flock to see her films. Anyone who missed one would almost feel guilty of a crime. For years the northerners have been loyal to her. Their ninepences and sixpences, incredible as it may seem, make it possible for producers to pay her that £50,000 per picture. Not even Garbo, with her tremendous international following, gets that amount!

* * *

THERE are dozens of other pictures in production here at the moment, but it would be quite impossible to report on them all. I have dealt mainly with the most important ones, leaving aside the activities of innumerable small independent concerns. Most of them are "one picture" organizations anyway. They make one picture and then disappear for ever. So does the picture in nine cases out of ten!

But what I have given here will serve to indicate the tremendous activity in British production at the present time. There should be big things doing during the coming year. We have the studios, the equipment, the directors and the stars. There is just one thing we haven't got — good scenario writers. The average British script is still regarded as the world's worst. Something will have to be done to remedy this deficiency during 1937.

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of the Canadian Performing Right Society. I still think that the producers should take care of this entire matter when they purchase recording rights from composers, just as they do when dealing with authors. The day will come, as this day of government control of fees has come, when the Government will not be obliged to regulate any such fees, the producers will have handled the situation in advance.

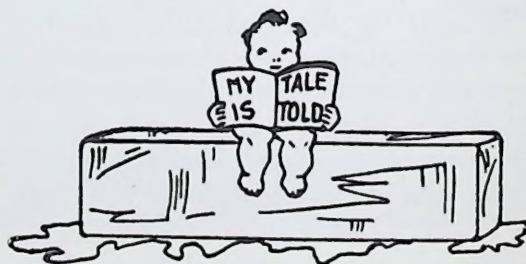
Personally, I am not enthusiastic regarding the Government control of anything which relates itself to Motion Pictures, even indirectly. Something, however, had to be done, to eliminate alleged threats, the danger of arbitrary fees, lawsuits, etc. Now, what is to be done in respect to the complicated bookkeeping forced upon exhibitors, in order to comply with all the information which Canadian Performing Right requests?

No exhibitor should be obliged to give such a detailed account of his business to anyone, save the Government, requiring it for taxation purposes.

M R. LLOYD GEORGE, holidaying in Jamaica, tried to put on a big show when he talked, in a recent message sent to the Duke of Windsor, of England's "shabby treatment". I wonder if when one grows old they have a penchant for sending messages! I seem to recall that Lloyd George also had something to tell the world, recently, about Hitler. What a pity! He was such a splendid war-time Prime Minister of England.

I remember visiting an art exhibit at London, and was surprised to see the figure of a nude all mixed up anatomically. Her legs appeared to get her nowhere, and her torso was headed towards her chin. I remarked to a relative-artist with me, that I thought such a poor example of draughtsmanship should never be exhibited at such an important Royal Academy exhibition, whereupon I was severely chided for my critical attitude.

"That man," said the relative-artist, "was a famous artist, at one time President of the Royal Academy." Which meant to infer, that having once been a great artist, he was beyond criticism, even if he painted a woman's behind where her head should be. I am reminded of Lloyd George's message when I think of this painting.



Mae West Leads Film Salary List for 1935 with \$480,833

Washington Film Digest

(Special to The Digest by George W. Mehrrens,
Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., Jan. 4—(CTP)

WITH the Seventy-fifth Congress officially convened in the Capital City this week, keen interest in the Motion Picture Industry is concentrated upon Washington, where it is expected that legislative activity closely affecting the Film Industry will reach a new high. Practically all the bills not completely carried out by the last Congress are once again in the front line trenches, and it is the general consensus of opinion that Senators and Representatives will be literally flooded with new legislation.

In an effort to give the Industry something of a breathing spell, producer-distributor owners of theatres will be given a period of grace, in which to dispose of their exhibition facilities, in the event Congress enacts Representative Patman's new bill to divorce manufacture from retail distribution. Should the new measure meet with success in both the lower and upper houses, it would not become effective until three years after its passage.

The Texas Congressman, contrary to previous reports, appears to be determined to push his bill, despite the fact that authoritative opinion expressed at the Federal Trade Commission states that the wording of the bill, in its present form, would make it impossible for it to become a law.

The three years of grace period, it is understood here, was conceived in an effort to give manufacturers now engaged in retail trade an opportunity to dispose of their retail outlets, and to prevent disruption in the industry.

The legislation will declare it unlawful "for any manufacturer or any affiliate of such manufacturer to directly or indirectly transport or cause to be transported, in commerce, any article or material produced by such manufacturer for sale or distribution at retail by such manufacturer or by an affiliate of such manufacturer". From the motion picture angle the bill specifically states that "the exhibition of a motion picture, for a charge shall be deemed to be a sale at retail".

The flaw in this provision however, according to authoritative sources, lies in the fact that motion pictures are not sold but leased to exhibitors. It is the contention that the line of demarkation between the two is not drawn clearly enough.

* * *

THE new Congress will apparently be a determined one, for Representative Pettingill already is pledged to re-introduce his block-booking bill in the House. Senator Neely at the same time announced his intention to introduce his companion measure in the Senate to complete the same sponsorship as last session.

The block-booking battle this year is also expected to take up no little front-page space, for it was learned at Senator Neely's office that the West Virginia Senator would "re-introduce his block-booking bill into the Senate at the start of the new session without any changes". Opposition to the bill, either in the House or the Senate has not cooled a bit, and from all reports will be even stronger than last session.

* * *

INDICATIONS come from the Executive Mansion that the new Congress will move for another N.R.A. along State, rather than Federal lines. Particularly in service fields, such as motion picture houses, the White House preference is said to be for State Legislation on labor

standards and fair business practices. It is optimistically expected, despite failure of the measure last session, that the new Congress will accomplish something along these lines in 1937.

* * *

THE Motion Picture angle of Senator Harry Flood Byrd's all-important investigating committee of Federal expenditures, will be disclosed a little later in the session than was first expected. Closely guarded until after perusal by the President, the report-survey of the Brookings Institute contains a detailed report on Government Motion Picture activities.

Senator Byrd, in an exclusive interview with The Canadian Moving Picture Digest declared that it was "still a little early to take up the problem of a centrally controlled laboratory for Government Films."

The Senator did reveal however, that the Brookings report was now in the hands of the President's Committee awaiting presentation.

"Evidence now available to the Senate Committee is convincing to me that substantial economies and a definite contribution to budget-balancing possibilities could be realized in a real, practical reorganization of Federal executive agencies," Byrd said.

* * *

ACCORDING to Senator F. Ryan Duffy of Wisconsin, the famous copyright bill, passed in the Senate, and blocked by the House committee, will again be fought by the American Society of Composers, Authors and Publishers. While the Senator declares he will re-introduce his bill, it was learned recently that there is in construction another copyright bill, drawn up by members of a sub-committee to the House Patents Committee, upon the basis of testimony gathered during the hearing on copyright last session.

The Senator declared that there may be some changes made in the bill but that in essence it would be the same as that passed by the Senate last session. Whether the American Society will successfully sink the new bill is a question that can only be answered as the hearings continue.

The Film Industry, then, may well make Washington the focal point of interest as a barometer for future trends in the Industry.



Frank McHugh and Joan Blondell appearing in Warner's "Three Men on a Horse".

Andrew Mellon Gives United States Fifty Million Dollars Worth of Art Treasures

by LEON S. STONE

The Mogul Replaces "Girl in the Fish Bowl"; Uptown Theatre Lounge



Show Business



"Espionage" Goes Into Production at M-G-M

"Espionage", with Edmund Lowe, Madge Evans and Paul Lukas in leading roles, went into production last week at the Metro-Goldwyn-Mayer studios.

The Walter Hackett play has been adapted for the screen by Mannie Seff and Leonard Lee, and is being directed by Kurt Neuman. Charles Trowbridge, Frank Reicher and Mitchell Lewis are also in the cast.

Gloria Stuart, Thomas Beck Teamed

Gloria Stuart and Thomas Beck Wednesday were assigned by Darryl F. Zanuck to the leading roles in "Dead Yesterday", soon to go into production at 20th Century-Fox studios with James Tinling directing. Joan Davis, Sigfried Rumann and Jane Darwell have featured roles. William Conselman is writing the script from Jerry Cady's treatment of the Mignon Eberhart story.

Ketti Gallian Cast In "Stepping Toes"

Ketti Gallian, young French actress, has been borrowed from Paramount by RKO Radio for the important role of Lady Carrington in the new Fred Astaire-Ginger Rogers film musical, "Stepping Toes". Miss Gallian has previously appeared in "Espionage", "Under The Pampas Moon" and "Marie Galante".

Production to Start Soon on "Kid Galahad"

Filming of "Kid Galahad", Warner Bros.-First National's screen version of the Saturday Evening Post serial by Francis Wallace, will get under way on January 20 according to advices from the West Coast studios. The picture, dealing with the efforts of a young prizefighter to free himself from a crooked manager and his racketeer circle, will star Edward G. Robinson, Pat O'Brien and Bette Davis. Robinson, who is spending a brief holiday in New York following his return from England, will leave for the coast early in January to prepare for the start of production on the picture.

Monte Brice Adapting U's "Mr. Broadway"

Monte Brice, who arrived at Universal City this week to join the writing staff, has been assigned to adapt "Mr. Broadway", which is likely to be Buddy De Sylva's first Universal production. "Mr. Broadway" is a story by Maxwell Shane, William Thomas and Warren Wilson, dealing with a unique theatrical adventure on New York's rialto.

Gable and Crawford Starred in "Saratoga"

Clark Gable and Joan Crawford have been selected by Metro-Goldwyn-Mayer to co-star in "Saratoga", an original story by Anita Loos and Robert Hopkins, which Bernard Hyman will produce.

Gable and Miss Crawford last appeared together in "Love on the Run", and previously were co-starred in "Forsaking All Others", "Possessed" and other vehicles.

Merle Oberon and Robert Donat Co-starred

Alexander Korda is planning to co-star Merle Oberon and Robert Donat in a romantic drama called, "The Divorce of Lady X", it was announced recently.

Filming will begin as soon as Miss Oberon completes her role as Messalina in "I, Claudius", in which she is co-starred with Charles Laughton. Donat is currently working on Korda's "Knight Without Armor", in which he is starred with Marlene Dietrich.

"The Divorce of Lady X" will be released through United Artists.

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LOEWS—Manager Jules Bernstein — Eleanor Powell and James Stewart in M-G-M's "Born To Dance", with Frances Langford, Sid Silvers and Una Merkel.

TIVOLI—Manager D. Krendall — Warner Bros. "Three Men on a Horse", with Frank McHugh, Joan Blondell and Sam Levene. Also William Powell and Kay Francis in Warner's "One Way Passage".

UPTOWN — Manager Jack Arthur — Freddie Bartholomew, Madeleine Carroll, Tyrone Power and Sir Guy Standing in "Lloyds of London", a 20th Century-Fox production.

IMPERIAL—Manager Tom Daley — Jack Benny, George Burns and Gracie Allen, Martha Raye and Mary Boland in "College Holiday", a Paramount picture.

SHEA'S—Manager Jerry Shea — Martha Raye in Paramount's "Hideaway Girl". On the stage, "Cuban Revels".

EGLINTON—Manager Bob Eves — Freddie Bartholomew in M-G-M's "The Devil is a Sisys". Also Robert Armstrong and Sally Eilers in RKO Radio's "Without Orders".

CASINO—Manager Harold Kay — Jane Wyatt in Universal's "The Luckiest Girl in the World". Also stage show.

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